

cinematheque

HIGHLIGHTS

Film Performances by
JO ANDRES
THE INVERTEBRATES

THE LIGHTED FIELD
A New Film by Andrew Noren

LANDSCAPE SUICIDE
by James Benning

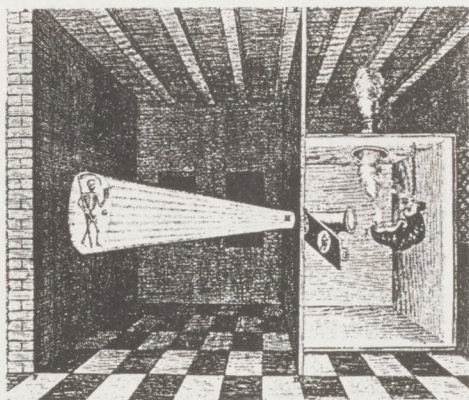
CLASS RELATIONS
by Straub & Huillet

A VALIE EXPORT
RETROSPECTIVE

TRIBUTE TO WILL HINDLE

HALLOWEEN
EXTRAVAGANZA
3 by Roger Corman

PERSONAL APPEARANCES
BY:
Peggy Ahwesh, Ed Jones,
Fredrieke Jochems,
Valie Export



GHOST FISH SPEAK by Jo Andres (Oct. 18)

PHOTO BY PAULA COURT

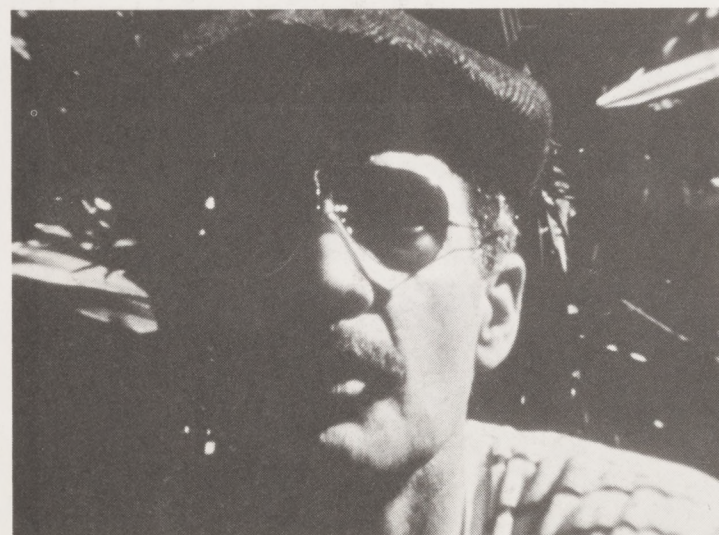
FALL 1987 SEASON



NINE YEARS BEHIND THE WHEEL by Ed Jones (Oct. 8)



WENDE by Claudia Kolgen (Oct. 15)



WILL HINDLE



EQUITY by Paul Kwan and Arnold Iger



THE RAVEN by Roger Corman (Oct. 31)



THE PRACTICE OF LOVE by Valie Export (Oct. 29)



FROM ROMANCE TO RITUAL by Peggy Ahwesh (Oct. 24)



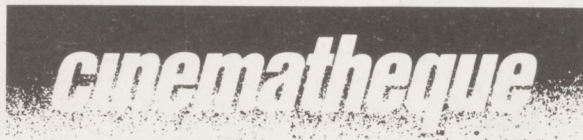
NIGERIA by Chuck Hudina (Sept. 24)



THE MASQUE OF THE RED DEATH by Roger Corman
(Oct. 31)



POOR YOUNG PEOPLE by Medora Ebersole (Oct. 1)



San Francisco Cinematheque

480 Potrero Avenue

San Francisco, CA 94110

(415) 558-8129

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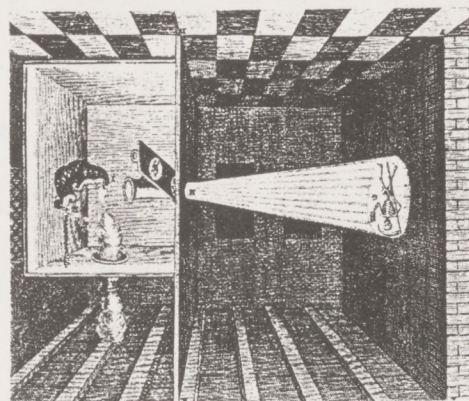
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San Francisco
California

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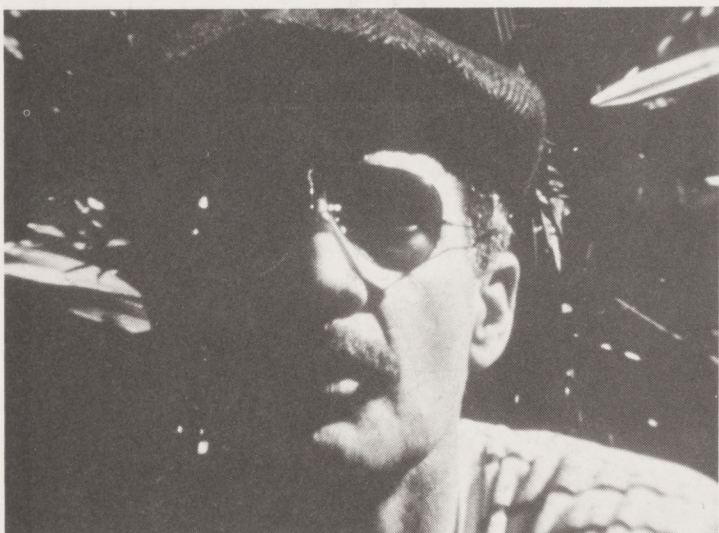
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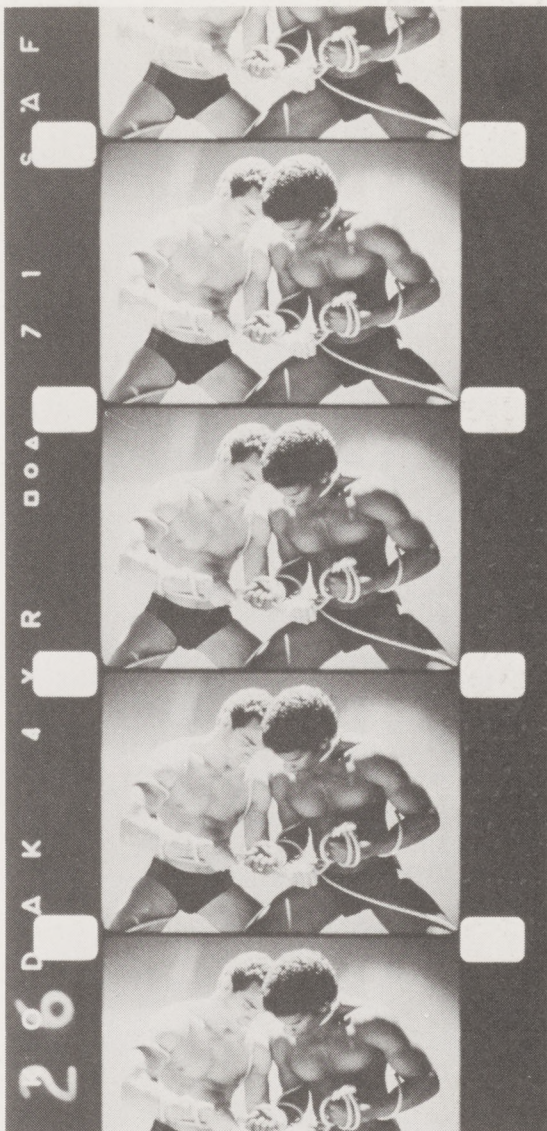
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EQUITY

The San Francisco Cinematheque continues into our 26th year with a broad program of films covering the wide range of independent cinema, both new and old. In addition, we would like to recommend *Equity*, a multi-media performance by Paul Kwan and Arnold Iger, continuing at the Intersection theater (766 Valencia Street) through September 26th. Presented in co-operation with the Cinematheque, *Equity* concerns the quest for ideal beauty, questioning the nature of illusion, desire, and the interpretation of appearances. It leads through an inverted universe where realistic characters on film contrast with their elaborately costumed and masked alter egos on stage.

CINEMATOGRAPH, Volume III

San Francisco Cinematheque announces the upcoming publication of volume 3 of *Cinematograph*, scheduled for September 1988. This issue, to be edited by Christine Tambllyn, will focus on the positive aspects of marginality, as applicable to the practice of experimental film. The socio/economic aspects and aesthetics of experimental film in various subcultures will be examined. Areas of overlap connecting film with video, performance and photography will be explored. Articles and short reviews are now being solicited. Since the role of criticism itself will be interrogated, unconventional modes and rhetorical styles are encouraged. Call or write the Cinematheque office for further information. Copies of volume 1 and 2 of *Cinematograph* are still available.

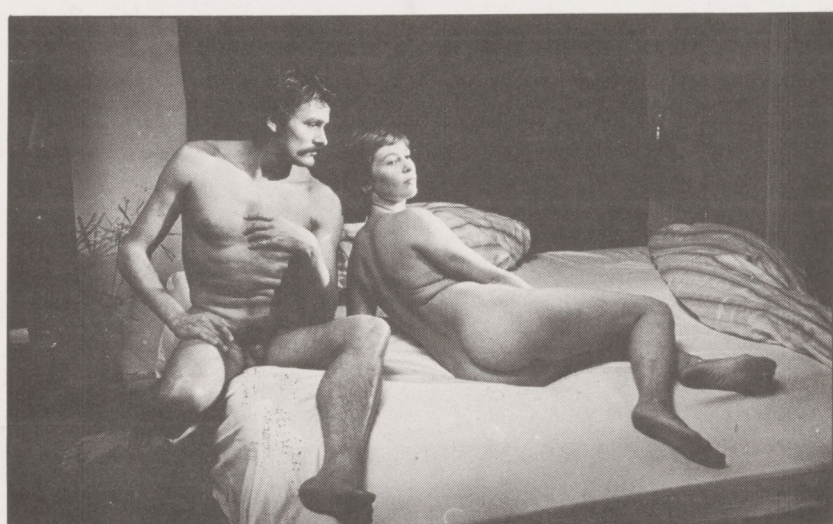
ALL SHOWS AT S.F. ART INSTITUTE, 800 CHESTNUT ST., 8:00 PM UNLESS OTHERWISE NOTED.

Sept. 24

Thursday

LOCAL COLOR: NEW BAY AREA FILMS

Tonight marks the first in a regular series of group programs highlighting new films by Bay Area filmmakers. This evening's selection consists primarily of films which deal innovatively and directly with the very nature of the film image, as well as sound/image compositions by Andrej Zdravic. Films include: *Drawn and Quartered* by Lynne Sachs, *Slant or Slumber* by Chika Ogura, *diary of an autistic child, part III/hard core family* by Edwin Cariati, *Go* by Michael Rudnick, *Nigeria* and *Tender Negative* by Chuck Hudina, *Kres* and *Airborne* by Andrej Zdravic, *Fuck Face* by Julie Murray, *Negative Space* by Caroline Savage-Lee, and *If X, Then Y* by Jacalyn White.



MENSCHENFRAUEN by Valie Export (Oct. 28)

Sept. 27

Sunday

LANDSCAPE SUICIDE

By James Benning

James Benning's newest film (1986) presents sinister, parallel portraits of the American landscape and its presumable, causal connection to the lives of two murderers: Ed Gein, the Wisconsin farmer who in the 1950's cannibalistically mutilated his victims, and Bernadette Protti, a 15 year-old California girl who stabbed a fellow classmate who was more popular. Benning says: "I discovered a matching form of isolation in both the cold, landlocked landscape of Wisconsin and the suburban car-dominated non-communication of California." He juxtaposes long, static shots of these landscapes with riveting re-enactments of actual police interviews with the murderers, hauntingly uncovering the illogical and frightening aspects of two individuals who, in their homes and everyday environments, isolated themselves so completely.

Oct. 1

Thursday

CULTURAL ANATOMIES

The four films included on tonight's program offer different but concentrated responses by the filmmakers to other cultures. In each film a more disturbingly ambiguous relationship of the filmmaker to place and "exotic" culture is established than in the usual travel or diary films. *Lenin Portrait* by Peter Hutton is a quiet and mysterious record of Moscow life; *Hungarian Diaries: Funeral of Mozart* by Andras Szirtes, the Hungarian filmmaker's reaction to peasant and working-class life in Budapest; *Poor Young People* by Medora Ebersole, a meditation on the contrast between Peru's culture and our own; and *The Chinese Typewriter* by Daniel Barnett, a dense and sensually rich re-working of sounds and super-8 images recorded in China.

Oct. 2

Friday

OPEN SCREENING

Admission is free. The Cinematheque continues its tradition of inviting filmmakers to show recent work in any format—regular 8, super 8, 16mm, silent or sound (any form). Films will be shown on a first-come basis, and refreshments served.

Oct. 4

Sunday

AESTHETICS MEETS ENGINEERING: A Tribute to Will Hindle.

A consummate artist-technician, Will Hindle emerged from the Bay Area personal filmmaking scene of the mid-60's (along with Bruce Baillie and others) with a background in art, literature, and professional television filmmaking. Wedding technology to his art, he created a body of work that is highly idiosyncratic, ambiguous and disturbing, and stunning in its technical proficiency. Hindle spent most of the last twenty years of his life in rural Alabama—where he died this past spring—a loner by nature. His films often probe the psyches (including his own) of the alienated and disaffected. While his images can generate enormous emotional impact by virtue of their dazzling cinematic technique, the depth of his feeling and humanity is never lost. Program assistance and notes by Michael Wallin.

Films: 29: *MERCI MERCI* (1966); *FFTCM* (1967); *CHINESE FIREDRILL* (1968); *BILLABONG* (1969); *PASTEUR* (1976).

Oct. 8

Thursday

ED JONES/BRUCE POSNER

Both filmmakers will be present.

Nine Years Behind the Wheel (1986) by Ed Jones—San Francisco filmmaker Ed Jones describes some of his adventures driving a nighttime taxi. What at first seems casual—the raw material of journal-like entries on film—actually has a very deliberate structure from which a wonderfully fresh story-telling style emerges.

Poor White Trash 2 (1986) by Bruce Posner, two-screen projection—This free-form film diary was shot during the Bicentennial summer in Miami, but only edited into finished form this year. "A meditation on the act of looking and not caring. I've coined the term 'photographic alienation' to describe the contrary emotive situations that the film evokes. The viewer is offered a series of eight separate but connected images which do not follow conventional plot or storyline concerns. The images bounce off one another and the soundtrack to form a state of mind, if you will, that recreates the floating, carefree world I inhabited and in turn photographed throughout that summer." (B.P.)

Oct. 11

Sunday

ARTIFICE AND ENCHANTMENT:

Renoir's *THE GOLDEN COACH* & Anger's *EAUX D'ARTIFICE*

Tonight's program features two classic films from the 1950's, programmed by Peter Herwitz. "Both works take as their themes the intermingling of theater and life. *The Golden Coach*, one of Renoir's most daring films, features Anna Magnani as the leader of a Commedia dell'Arte troupe performing on stage and off in 18th century Peru. The culmination of Renoir's interest in theater, this film is a breathtakingly beautiful example of how story, color, camera and design can combine to produce a joyous speculation on the nature of paradox, truth, and the eloquence of gestures and their disguises. In *Eaux d'Artifice* Kenneth Anger is equally enchanted with illusion as he follows his mysterious, masked figure through the Tivoli gardens in a maze of stairs, flowers, and fountains." (P.H.)

Oct. 15

Thursday

THREE FROM AMSTERDAM

Fredericke Jochems in person.

Fredericke Jochems will introduce new films by herself and two other Amsterdam-based filmmakers, Andras Hammelberg and Claudia Koelgen. All three work with film sound in complex and innovative ways, ranging from natural ambient ones in Hammelberg's beautifully photographed *The Stone*, a quasi-narrative portrait of Old World alienation, through purely musical tracks as in Jochems' allegorical *Duet for Cello and Film* and Koelgen's formal *Ricercar*. Other films shown include Jochems' *Ballad of a Balustrade* and *The Train* (both super-8) and Koelgen's *Wende*. Jochems will also discuss independent filmmaking in Northern Europe today.

Oct. 18

Sunday

GHOST FISH SPEAK

A Film Dance/Performance by Jo Andres.

"I'm interested in mystery, the kinds of things that creep out in the dark—that scary edge. I like a mixture of funny and scary, of primitive and futuristic." (J.A.) New York artist Jo Andres makes her Bay Area debut with a performance which integrates body movement, projected images and lights cast onto translucent screens and painted boards to create a liquidy visual flow that shifts eerily between 2 and 3 dimensions. *Ghost Fish Speak* is a mesmerizing and disorienting theatrical experience that suggests Balinese trance dances, magic lantern shows and fantasy theater. Performed with Cynthia Meyers. "Mysteriously beautiful and disturbing, a mass of paradoxes." (S. Banes, Village Voice) Jo Andres will also be an Artist-in-Residence at the Exploratorium from October 14th-18th.

Oct. 22

Thursday

CLASS RELATIONS (KAFKA'S AMERIKA)

By Jean-Marie Straub & Daniele Huillet

"The title of Huillet and Straub's 1984 adaptation of Kafka's last novel points to their sympathy with recent re-readings of Kafka which concentrate more on his acute social observation rather than the familiar anguish. The resulting film is a combination of the formal, austere qualities of their best work and the minimalist beauty that often results from such a discipline. *Class Relations* is almost like seeing the novel unfold before one's eyes, with Huillet and Straub encouraging the use of one's imagination as well as making use of Kafka's and their own. Once again, as Richard Roud has said, they have applied an almost cinema-verite approach towards a writer's raw material. Yet, like Bresson, while apparently negating the cinema by subordinating it to literature, they renew and enrich it." (Derek Malcolm)



FUNERAL OF MOZART by Andras Szirtes (Oct. 1)

Oct. 24

Saturday

PEGGY AHWESH/THE INVERTEBRATES

Peggy Ahwesh will be present.

Films by Peggy Ahwesh: *Para Normal Intelligence* (1983), *Nostalgia for Paradise* (1983), and *From Romance to Ritual* (1985).

"I am S8, S8 is me. Well, not so true anymore but there were several years in which filming with S8 became my definition of art making and having fun. My sensibility matched both the economics and aesthetics of the format." (P.A.) The three super-8 films Peggy Ahwesh will show all manage to create penetrating psychological and cultural portraits within the limited super-8 format. Margie Strosser, appearing in all three films, wrote in her Journal: "Everything that happens is potential material for the filming, an opportunity to carve out meaning. Life becomes the movie, a painful process of sifting through chaos... no budget filmmaking allows us to linger; allows the camera to be more fluid, more indecisive, less egotistical..." Ahwesh is an Artist-in-Residence at the San Francisco Art Institute for 1987-88.

Rubber Soul Train—A music/media performance by The Invertebrates—"A choo-choo train of odd, throbbing rhythms; a gripping narrative; a home-movie spectacular; bugs in the woodshed; singing as a hemorrhage; a jamboree of pan-idomatic urban folkloric." (Tom Wheeler)



DRAWN AND QUARTERED by Lynne Sachs (Sept. 24)

Oct. 25

Sunday

FALSE PRETENCES: THE ADVENTURES OF THE EXQUISITE CORPSE, PART II

By Andrew Noren

"I'm a light thief and a shadow bandit. I deal in retinal phantoms. Film is illusion, period, however you choose to see it... We see only 'films' of films as all of our sight and sensing is illusion, the phantom movies of our encounter with the world which, remember, is equally phantom, *trompe l'oeil* of that clown and ghostmeister, the sun." (A.N.)

Andrew Noren remains one of the consummate lyricists of light, shadow and movement as captured on film, and his ongoing *Adventures of the Exquisite Corpse* series is one of the major works of American independent cinema. In recognition of the release of Noren's first film since 1979 (showing on November 1), we present two early color films, *False Pretences* (1971) and *The Wind Variations*.

Oct. 28

Wednesday

THE FILMS OF VALIE EXPORT—I

Special location: Roxie Cinema, 3117 16th Street.

Valie Export in person.

Valie Export has been one of the most active and provocative artists in Europe since the late 1960's when her performances gained international notoriety for the ways in which she physically confronted and involved the spectator. Since then Export has turned to film and video, and her works include 3 feature-length films as well as short films, videotapes, and multi-media installations. In all of her work Export challenges our attitudes towards sexuality, in particular, the role of women in society.

7:00 — *Invisible Adversaries* (1978) — A newly issued print of Export's first feature, a powerful blend of film and performance depicting a woman's isolation and alienation in modern Vienna.

9:15 — *Menschenfrauen* (1979) — Bay Area premiere of Export's second dramatic film, which switches perspective to that of a central male character and his treatment of the many women in his life.

Oct. 29

Thursday

VALIE EXPORT/HELKE SANDER

Special location: Roxie Cinema, 3117 16th Street.

Valie Export in person.

7:00 — *The Practice of Love* (1984) by Valie Export — Export's third feature is a departure for her in that it deals equally with political as well as sexual themes. While making a videotape about peep-show parlors, Judith, the protagonist, happens to meet an ex-lover who is involved in illegal arms dealings. In getting newly involved with him, she becomes caught in an increasingly complex web of paranoia and conflicting emotions.

9:00 — *The Trouble with Love* (1984) by Helke Sander — Sander stands in the foreground of feminist filmmaking in Europe. Her tragi-comic sense of the world around her colors her films in personal and political hues that are both witty and incisive. Here she continues to explore the themes of chaos, change, child rearing and sexual politics that she began in her earlier work (*Redupers* and *The Subjective Factor*). With Sander acting the leading role, *Trouble*... depicts the troubled triangle of two best friends and the man they both love.

Oct. 31

Saturday

3 BY CORMAN: A HALLOWEEN EXTRAVAGANZA

Special Time and Price: 7:30 P.M., \$5.00/\$3.00.

For this year's Halloween program we present three of Roger Corman's most imaginative and stylized low-budget thrillers, all made during the years which brought him to the forefront of the genre.

A Bucket of Blood (1959) — A black comedy about a beatnik sculptor/psychopath which captures the Southern California milieu of jukeboxes, coffee shops and Venice West culture of the late 1950's; *The Masque of the Red Death* (1964) — A visually ornate, macabre allegory based on the Poe tale about aristocrats who hold a marathon costume ball to keep Death away during a virulent plague; *The Raven* (1963) — a nearly out-of-control and visually splendid parody of the genre, with an all-star cast of Karloff, Lorre, Price, and a young Jack Nicholson.

Nov. 1

Sunday

THE LIGHTED FIELD: THE ADVENTURES OF THE EXQUISITE CORPSE, PART V

By Andrew Noren

Andrew Noren's recently completed *The Lighted Field* is a virtual paean to the medium, episodic in structure and photographed in richly contrasty black and white from daily events and locations in the filmmaker's life. Although people and objects are familiar (children playing, subways in motion, parks and gardens), their presence is transformed through Noren's manipulation of film movement and in his recording of the startlingly physical lights and shadows emanating from them. No filmmaker has "painted with light" more knowingly, and *The Lighted Field* is encyclopedic in its sweep, alternately recalling such past masters as Vertov, Leger, and Lumiere.